

NORTHERN JUNKET



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The Library of Congress has announced the appointment of Joseph C. Hickerson as Head of its Archive of Folk Song. He assumed the duties May 27, 1964



TAKE IT OR LEAVE IT

I hope the square dance leaders and callers of this country are getting prepared for the deluge of requests they are bound to get in the next few months pertaining to dances suitable for a demonstration in a local Bicentennial program.

If you intend to anywhere near authentic you will have to demonstrate a contra and/or a cotillion. And, by the same token, you modern square dancers will have to "unlearn" a few things, and this will not be an easy thing to do.

From all information and indications to date, the most popular contra dance of the Revolutionary era was "The Successful Campaign". If you decide to demonstrate it, you'll find the directions for it in the files of the American Antiquarian Society, Worcester, Mass. And, if you dance it in a demonstration please, on bended knee I beseech you, try to dance it to suitable music. The tune is around and is in the same AAS.

Above all, you should not do the dance to such things as "A & E Rag", Cumberland Gap or Sourwood Mountain", all of which are good tunes for another type of dancing.

There are scores of other dances: "None So Pretty; Kiss Your Granny, The Village Maid, Lady Buckley's Whim, The Orange Tree, Madam, You are the One, The Market Lass, Cornplanter and Dorchester March" are a few. Three words of advice: "Lots of luck!"

Have a happy holiday

Ralph



BLENDING THE OLD WITH THE NEW

by DOROTHEA MARTIN THOMPSON

There are many of the dancers from the 50's and 60's who find it hard to accept some of the concepts of modern square dancing. The moderns, on the other hand, have been most scornful of the traditional dancing. One of the callers who has successfully bridged the transition from the traditional to the modern and blends the two is Dick Leger of Providence, Rhode Island.

What attracted our attention to Dick was his fine sense of timing. We have tried to dance for a number of years to callers who completely ignore the music. Entranced in the volume and repidity of their own delivery, these callers seem oblivious of time and phrasing while they blindly imitate a voice on a record.

In the recent all star baseball game, Joe Gargiola, who was covering the game for TV said: "These men play together. They play the game so well it looks simple. That's what makes a pro."

Such a caller is Dick Leger. He is a good caller

who is sure of what he is doing and makes it look so easy that it seems all one needs to do is to get a mike and a record and start calling. Nothing could be farther from the truth - years of experience, practice, and study have created this professional.



Like most of the really good callers, Dick is modest and unassuming but, in his own way, a perfectionist. His skill at phrasing and timing is often overlooked - but combined with a good voice, excellent diction, a quick wit, and a guitar he uses as a tool, he is able to fill a hall in New England with happy relaxed dancers and KEEP them happy all evening.



One Sunday afternoon a couple of years ago in Bradford, Vermont, we saw Dick introduce a modern contra. One woman, an old time contra dancer, commented later, "Now he did that slick as a whistle. We were in squares and all at once we were in a contra like." What amazed us was that he had taken the lingo of modern dancing and turned it into a contra call, properly prompted so that the dancers began dancing on the first beat of the phrase. There were no problems about cast off, it just came naturally. He introduced his contra to a non-contra crowd by saying he had a new dance he thought they would enjoy - at least give it a try. He added almost as an afterthought that it was the coming thing across the country.



He didn't ram it down their throats, lecture on contra dancing, or go in for long explanations. He worked with an economy of words and each word counted in moving the dancers. In two minutes the whole floor was dancing its first contra. Some of the things he did were not traditional but in that simple little contra he instilled the basic principles of contra dancing. His teaching was so well planned that no one turned the

wrong direction or progressed the wrong way. Finally he combined figures that were familiar to both the modern square dancer and to us, the traditional dancers and who can quarrel with that?

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We talked to Dick and his charming family at their Maine lakeside cabin during the Naples, Maine, Caller's School, about his philosophy and methods. We started with his three careers - the Navy, a lace draftsman, and now a square dance caller.

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Dick: I started calling in 1951 - it's been about 23 years.

Sue: He called at the first New England Convention at Mechanics Hall.

DMT: Besides your club, what groups do you work with?

Dick: I work with any age group . . . with Sue's children's group, which is elementary school and for clubs and special affairs all over New England. I've run callers' schools in Vermont, Maine, Rhode Island - and in Canada at Halifax and Yarmouth. For seven years I've worked with college groups at Cortland College which is a part of the New York State University System. I've been a specialist at many camps and weekend groups. I particularly enjoy Ralph Page's Fall Folk Dance Camp.

DMT: You've done some records along the way, haven't you?

Dick: I made some with Folkcraft - Marianne was one of them. One group of which I'm particularly proud of is the three Educational Records I did with Pat Phillips. She has her doctorate in square dancing. Those are under the Kimbell label. Those were Grenotop LP's. We're preparing some material for a group of new records this winter. It takes a long time and much testing with live dancers before a caller is ready to record.

DMT: You've done considerable traveling not to classify yourself as a traveling caller.

Dick: Probably you could call me a limited traveler. I don't go on the road for an extended period of time. There is so much work around home that I haven't been tempted. I haven't been in every state in the Union.

Sue: We've been to the Middle West (Indiana and Ohio), Florida, Canada, Bermuda, the Bahamas, and Spain.

DMT: Coming back to the square dancing - you say you are somewhat traditional?

Dick: Yes, but I think dancing should be fun! The caller's function is to make that dancing pleasurable. There's a place for all forms of dancing - east, west, contra, traditional, and modern. But don't forget the people. I look at the thing I'm trying to do as bringing dancing back to recreational fun.

DMT: I noticed you use modern music for some of your contras.

Sick: A contra is done in lines, repetitive, and danced precisely to music in time and phrasing - that's traditional when it's done to a special piece of music only. However, a march time contra can be done to any music.

DMT: You use modern sources of calls for contras as well as traditional?

Dick: I use any source that will help me. I use easy contras from many sources. Here at the school we have used three or four of Herbie Gaudreau's, one I picked up from Mal Hayden, and, of course, I use some from Ralph Page.

DMT: How did you get involved in square dancing in the first place?

Sue: I guess I can answer that better than anyone

else. I used to play a piano in my mother's orchestra. It was the Durfee Orchestra and we played for square dances in a neighborhood hall. The caller was Hank Wiley. Dick used to have to wait for me to get through. He learned to play the guitar in the Navy - he plays it by ear. I guess he just began to learn to call during those long hours he waited for me.

Dick: When I really began to get serious about calling, she helped me with the timing and phrasing. She was pretty strict. I have always taken advantage of the opportunity to take classes in all kinds of dancing. I don't think you can ignore any part of the dance field.

DMT: If you were to give some advice to a beginning caller, what would it be?

Dick: Learn from anybody and everybody. Build your arsenal of tools to teach. Work out your attitude toward people and why you want to call. Make up your mind what you are trying to accomplish. You'll never make it if you are trying to show off. Practice - call - never trick people . . and DON'T FORM A CLUB FOR THREE YEARS!



CHRISTMAS ISN'T JUST FOR CHILDREN. The perfect gift to your dancing friends is a subscription to NORTHERN JUNKET. \$4.00 for 12 issues.





LA FAMILIA BANNERMAN

by BARBARA HERNEY

"Are you really a family?" was the question most often asked of the Glenn Bannerman family, billed as "La Familia Bannerman" during their recent six-week tour of Central and South America with Music of the People USA, a State Department sponsored group of folk artists.

The Bannermans are indeed a family, and a family whose size and range of ages makes one wonder how they all arranged their schedules to make the trip together.

Glenn Bannerman is a professor of Christian Education at the Presbyterian School of Christian Education in Richmond, Va. He and his wife Evelyn are interested in folk dancing, especially clog, square and round dances indigenous to the mountains of North Carolina where Glenn was born and brought up.

The Bannermans' four children, Craig 20, Ren 17, Beth 15, and Lee Ann 10, have also learned these and other folk dances quite well and often travel with their parents to present folk dance workshops in various cities across the United States.

The Bannermans' invitation to make the Central and

South American journey - their first venture outside the United States - came from Leo Bernache, executive director of the National Folk Festival Association, who had responsibility for gathering together a group of folk artists to represent the United States on a bicentennial-inspired State Department tour. Bernache saw them perform at a folk festival in Pittsburgh shortly before the tour was arranged, and was impressed.



"We agreed that we didn't want to go if we couldn't all go together," said Evelyn Bannerman, noting that the family likes to travel as a group despite logistical problems involved.



She admitted that preparations for the trip did get a little hectic. The two Bannerman sons, Craig and Ren, had both signed up to work at a camp in the North Carolina mountains for the summer, but rearranged their schedules in order to make the trip.



Prior to their departure, the Bannermans and the twenty-some other artists also participating in the tour, gave a preview performance on August 4, at the 36th Annual National Folk Festival held at Wolf Trap Farm Park in Vienna, Va.

In addition to the Bannermans, those who made the tour included the Highwoods String Band, a bluegrass band in the Appalachian tradition; the Louisiana Aces, a contemporary Cajun dance band; Martin, Bogan and Armstrong, a blues combo from Chicago; and Luis Catala and "La Calandria", an ensemble from New York's Puerto Rican community.

Ballad singer Jim Griffith and guitarist Andy Wallace accompanied the groups. Griffith, a cultural anth-

ropologist who specializes in traditional music of the American people, acted as master of ceremonies. Wallace a U.S. National Park Service folklorist and National Folk Festival Association program coordinator, served as tour director.



The tour was funded by a grant-in-aid from the Department of State's Bureau of Educational And Cultural Affairs, which seeks to promote mutual understanding and strengthened ties between the people of the United States and those of other nations through international exchange programs.



The Bannermans' itinerary included Guatemala City, Guatemala; Managua, Nicaragua; San Jose, Costa Rica; Panama City, Panama; Arequipa and Lima, Peru; La Pas, Bolivia; Santiago and Valparaiso, Chile; Brasilia, Belo Horizonte, Curo Preta, Sao Paula and Rio de Janeiro, Brazil; Bogota, Medellin and Cali, Columbia.



"It was the first time that this particular type of your had been sent out," Glenn said. "They (the U.S. Department of State) had sent out professional musicians before, but never folk musicians," Craig added.



The group left Washington D.C. on August 8, began their tour in Guatemala City, and colcluded it in mid-September in Cali, Colombia. "We stayed one to five days in each place, and we'd give anywhere from one to 14 performances," he continued. "Sometimes we did as many as three performances in a day."

The Bannermans, accompanied by the Highwoods String Band, usually opened and closed each show. They would generally open with a "free style" dance, and then

would do a regular "clog" dance set. Clogging is a type of mountain square dancing where the dancers wear hard-soled shoes and beat out a clattering rhythm on the floor.

While on tour, the group was housed in hotels in the area where they were to perform. "We were usually on the same floor," Craig said. "And everybody was playing music at all hours."

"They called it 'mashing down'", Lee Ann corrected him. 'Mashing down' was the term used by the Cajun band when they played together at hotel jam sessions, and Lee Ann picked it up.

"We didn't have a lot of free time," Evelyn said. "We were supposed to have days off, and some of them materialized, and some didn't."

The reason that many of their days off didn't materialize was that the Bannermans and other members of the American tour frequently traveled out into the countryside and gave impromptu performances for the people. Glenn told of passing by an orphanage near Cartaga, Costa Rica, and stopping to give an impromptu performance. "We just sort of 'mashed down' right there. I did story telling with an interpreter. This was the first time anyone from the United States had ever visited there. This was the sort of thing that we were just delighted to be involved in," he continued, "because this was what the program was really for."

The group also gave impromptu performances on street corners, in airplanes, and at a crippled children's hospital. Most of their regular performances were scheduled in national theaters, binational centers, universities, and regular theaters.

The group performed for the President of Nicaragua, and also at the home of the ambassador of Chile. They also visited the American ambassadors in Brasilia and Guatemala City.



"One of the highlights of the trip for us was the dance festival (Festidanza '74), at Arequipa, Peru", Glenn said. "Incidentally, Arequipa was my favorite city."



He explained that this was an international folk dance festival where dancers from Russia, Cuba, Tahiti, Mexico, and various parts of Peru represented their respective countries. What the American group didn't know at first however, was that most of the groups besides the Americans were professionals specially trained and costumed by their countries for the festival. But the Americans held their own, and even saved the show a couple of times; once when the power went out in the 10,000-seat Arequipa coliseum, and again at an optional school children's program in Arequipa.



The Bannermans explained that most of the other groups had quite a bit of electronic sound equipment, and that when the power went off, they were effectively prevented from giving any more performances. A string band and cloggers don't need to worry too much about the electricity though, as long as the dance calls are loud enough to be heard.

Each participating country received a special trophy made of the native white volcanic stone of Arequipa to commemorate their performance there. On the trophy are the Peruvian national seal, the seal of Arequipa and the participating country's seal.

"The experience of traveling was just great," Glenn said. "You just couldn't have bought that kind of

a trip. We went to many places that tourists usually do not go. And the music was an entree into many places that just being there as a tourist would not have afforded us."



He went on to say that the main thing he and his family learned on their trip was that "People are just people, regardless of where you go. The relationships that we were able to establish on a person-to-person basis were the highlight of the trip, such as the owner and employees of a shop in Arequipa. They had seen us dance and immediately welcomed us to their city with seals of the city, souvenirs and gifts of costumes and jewelry. Of course, the other side of the coin was that you did see a great deal of poverty, the down and out and the destitute."



He said that he visited with a young American medical intern in Guatemala City who told him that if the people would only learn to wear shoes and wash their hands, a great deal of the medical problems could be taken care of. "You still are aware of folks in need and that world hunger and medical care still have priority."



"We also found ourselves ministering to the Americans who were on diplomatic service down there," Evelyn noted.



Many of the performers had feared that they would get a cool reception from their fellow Americans, Evelyn said, but they found that the Americans were terribly homesick for their native music and folk customs.



The Bannermans would like to go back again, this

time to take a group of dancers with the specific purpose of teaching American dances in other countries and learning some dances of other countries themselves. There just was no opportunity for this sort of thing on the Central and South American trip, they said.



Glenn also said that he is convinced that "this is how part of our tax money ought to be spent - in cultural relations - on a people-to-people basis.



THIS CHRISTMAS DON'T FORGET. Give your dancing friend a subscription to NORTHERN JUNKET. \$4.00 for 12 issues.

THANKS TO:

Mr. & Mrs. Joe Hritz, historical dance material from Ohio.
 Walter Meier, copy of his book on Philosophy.
 Ira Laby, book "Whatever Happened To - - -"
 Brownlow Thompson, photographs.
 Millie Engler, photographs.
 Mr. & Mrs. Paul Kanaly, home-made jam.
 Daniel Collins, LP of Irish music.
 Alma Estabrook, old-time music, historic dance material
 Lucyan Ziemba, St. Louis dance magazine.
 Gordon Tracie, old quadrille music from Northern Sweden.
 Steve Zalph, LP Stallactite organ music.





A TRADITION

WORTH

PRESERVING

by "FIDDLING DE" DERYKE

editor, American Fiddlers News

With the Bicentennial approaching, our attention is especially drawn to the traditional old time fiddling and related traditional music, arts, and skills, which are so much a part of our American Heritage. This is a living part - it is being done today as a part of the daily living of the traditional style fiddlers.

We are trying to establish the method of defining, and determining what is truly authentic traditional old time folk fiddling and preserve it actively. We are anxious to find those persons who are interested in helping preserve the true traditional folk fiddling arts and skills. We need active workers as well as those able to give moral and financial support. And we need fiddlers - especially those willing to work, to perform the true folk traditional fiddling style. It has reached the point that if we do not get our traditional folk music heritage preserved in the VERY NEAR FUTURE, we shall entirely lose most of it.

You cannot hear traditional old time fiddling on radio, television, or on recordings - except very rarely! Some of us are trying to perpetuate and preserve the heritage our forefathers have passed down to us. We receive spontaneous audience approval from our interested audience regardless of whether pre-school or senior citizens, or the ages in-between.

Modern fiddling styles are okay in their places, but they are not our inherited traditional fiddling and should not be considered as such. Mistakenly, these modern style fiddlers often call themselves OLD TIME FIDDLERS, but in reality could not fiddle a danceable tune whether it be a waltz, jig, reel, hornpipe, schottische, or whatever you asked for if their very lives depended on it.

If we are going to preserve our fiddling heritage in America, we are going to have to get busy. We cannot wait for someone else to do it. The government is not getting tangible results in this area of heritage preservation. We have been unable to obtain grants to help with this research and preservation. It seems that the public must band together and work together to preserve this part of our American Heritage if it is to get done at all. We already have lost untold sources of information and traditional fiddlers by the delay in getting the task done. No one else will do it for us. Other countries have worked together and preserved their folk heritages. It seems that we will have to do the same without government aid. Let's get busy and have something tangible to show for our efforts by 1975 Bicentennial time!

If you desire to help, please send a self-addressed, stamped envelope for further information to: Miss Delores "Fiddling De" DeRyke, President, American Old Time Fiddlers Association, 6141 Morrill Avenue, Lincoln, Nebraska, 68507.

CDA Boston Branch sponsors a New England Style Square Dance every Tuesday night at the YWCA in Cambridge, Mass. 37 Roseland St. Different callers each Tuesday. They are also sponsoring a BIG dinner & dance Saturday evening at the Unitarian Parish House, 6 Eliot St. Jamaica Plain, Mass. Reservations needed for supper.

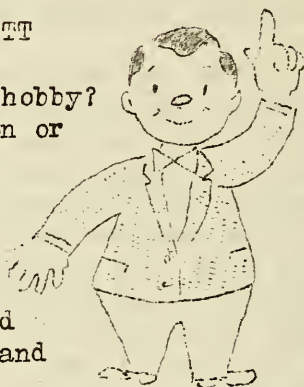
SQUARE DANCING

PROGRESSES OR DIES

by KARRY BROCKETT

Is calling a business or a hobby?
Do you want to stick to tradition or
to progress?

I think square dance calling is a business because it costs far too much for good P.A. equipment, records, gasoline, and the time involved in practicing and memorizing to be a hobby.



Most all callers want to supplement their income some. However, few of them make the big time. This leads me to believe that the ones who do make the big time must have something on the ball. Perhaps we could all learn from them.

There are many dyed-in-the-wool or tradition callers who will never admit this, but let's face reality. There are many who say that the Ford Motor Company should have stuck to tradition and never changed the lines of the cars and left them with the body lines and engines of the Model "A". I doubt that Ford would be one of the leading manufacturers of today if they were still making the Model "A's".

Many of our forefathers believed in witchcraft but today we don't. Many a child has been brought up to be prejudiced against some religions and some races. Why? Because this was handed down from generation to generation by the parents. You just do not accept some people

and some religions. The child does not know why, but this is a tradition. Our ministers, priests and rabbis today have more freedom than they did one hundred years ago. The old traditions have been dropped by many religions, that if a man of the cloth takes a drink or smokes a cigaret he is evil and will go to hell. In the Orient, thousands of children are dying daily, because tradition plays a large part in family life there. A family raises a large family, five, seven, or even ten children, so their children think they have to raise a large family. This is tradition.

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In this country the rivers are becoming more and more polluted; fish and wildlife are dying. Yet we have some people saying that running water purifies itself, has always been pure, and there is no danger. Their ancestors drank it and ate the fish for hundreds of years and were healthier than we are. We know that this is silly. It was a tradition with them and it should always be that way as far as they are concerned.

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Now to get back to square dancing. We have callers who don't conform to all the traditions of square dancing. One of the callers traveled for many years and was a huge success and had a large following. He was basically a hash caller. Because he had a large following for over thirty years, he must have had something that people liked. Whether you or other callers liked him personally or not, is not of great importance. The man was a huge success for years and maybe he did not conform to all the old traditions, but I for one cannot knock success.

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The other is a local caller. He has the rhythm and beat to excite the dancers to a height of wanting to climb a wall, however, he does not let them. He stress-

es smoothness and styling. He does not always conform to tradition. Maybe his dancers walk to the middle after a promenade instead of swinging. When I dance to this man's calling, the dancers do not tug, jerk, or swing rough and I thoroughly enjoy dancing to him. He calls and teaches thirty nights a month and makes more money than you dream possible. So again, I will not knock success.

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I have danced to forty or fifty of the top callers in this country and they do not always stick to tradition. Each has his own thing, so to speak. Even though I have written a book on teaching and sight calling, I still learn from these top callers. When I get so good I can't learn from them, it's time for me to stop calling.

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Also, I feel that if tradition will hold me back from the success that I might achieve without it, then I am being a fuddy-duddy. Let us all accept the fact that square dancing must progress the same as aviation, medicine and farming.

Editor's note: There's food for thought in this article. Not that I believe everything in it. Traditional calling must and should be carried on, so maybe that makes me a traditionalist. I am not against change; I am against revolution. Just because something is new does not make me hate it; just because something is old does not make me love it. It takes something more than age to make anything good or bad. As a traditional caller I do not call exactly as my uncle use to call; nor did he exactly call the old line dances exactly as his grandfather did. The change was gradual. I'm all for that. R.P.



FOLKLORE

VILLAGE GOES TO EUROPE



Folklore Village (Wisconsin) went to Europe as only Folklore Village would - - amidst confusion, tensions, excitement, chaos - the 11 and 13 year olds packed a month in advance, and Jane and Dick stuffing "Bossa Nova" records and underwear in the 14 suitcases as they dashed out the farm door five minutes ahead of the plane!

Love for Jane Farwell and delighted enthusiasm at her return was evident everywhere we went - as German and Friesian families welcomed us warmly into their homes, and mayors of the small towns of Bergum, Steins, and Aurich treated us like royalty, serving sherry at receptions and bestowing 2500 tulips upon the city of Dodgeville in our honor.

Not a leader to start things off less than dramatically, Jane and a Herr Rosenbloom led 38 of us on a four-hour gray dawn excursion on the wanderung of the watten moor on our second morning in Germany - introducing the North Sea's jellyfish, seals and sea urchins to Folklore Village.

Our days afterward became a blend of delight at meeting each of our new families and dazedness at keeping up with a fast-moving, almost professional schedule of two performances a day plus side trips to North Sea islands, gouda cheese factories, ancient planetariums and museums. As we trooped out of buses and along parade routes in our clown-colored Mexican rancheros, pass

ers-by looked twice at this spectacle of color, enthusiasm, and imprecision on their cobblestone streets. Some memories, vivid as the colors of our costumes are - watching in awe as an old Dusseldorf porter lifted our 50 suitcases on a delapidated hand-cart and, with much mumbling and complete disregard for onrushing traffic, hauled it a creaking quarter mile to the train station - - dancing in the wind on the ferry deck with our Bergum friends - - girls wading in our nylon stockings in the foam of the sea - - and inevitably trying to figure out what dance we were supposed to be demonstrating as Jane gave us instructions in her fluent German.

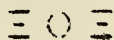


The Biennial International Festival at Leiden, Holland, was a three-day bombardment with ear-splitting music, jostling amphitheater crowds, bedazzling costumes, and seven troupes of 200 of Europe's finest folk dancers and folk orchestras. When the troupe of 50 Turks entered with crashing swords, intense happiness and fantastic precision, we sat mesmerized, mouths agape. The walls fairly rocked with the crowd's dynamic enthusiasm, and in the midst of it, little Folklore Village danced bravely, if humbly, giving three performances to crowds of 8,000 a night. Our four-piece orchestra, suddenly tiny when compared with the 25-piece Romanian and Czech oslovakian ones, pulled off a small miracle of sound and bravado, and the battered wash-tub bass, lugged all the way to Europe from the schoolhouse basement, stole the show as cameramen crowded to photograph it.



In Steins, Holland, town officials accompanied us on a bicycle tour of an ancient castle, church and farm, and we romped delightedly on wheels past towering windmills and immaculate cottage gardens. Folklore Village West met, with pleasure, two Folklore Villages East - in Bergum at a charmingly restored barn called "De Platz", and in Aurich at a tiny tree-shaded bell house,

the "Pingelhus". The visit was at the height of the Friesland and Ostfriesland flower season, and the beauty and fragrance mingle with our memories.



We take this moment to thank, with special warmth and affection, the very large number of people who helped Folklore Village go to Europe; mothers who were pinning ribbons on costumes up to 10 minutes before our final Madison performance; our favorite friends who put up with weeks of mad preparation and who held Folklore Village together while we were away; the Friends of Folklore Village who generously contributed \$1000 toward our expenses; and most of all, to our lovely host families in Steins, Bergum, and Aurich who adopted us; to the Aurich Heimatverein, the Sandhorst Folkdancers, De Amelanders, and to Jan Kleestra, who so graciously directed our Friesian adventure.



The Folk Dance Center of Philadelphia sponsors a Scandinavian workshop & party, Saturday, December 14, with Gordon Tracie. Morning & afternoon workshops, evening party. 2027 Chestnut St. Philadelphia, Pa. The Center also plans a Greek Taverna Nite, Sunday, January 26 featuring live bouzouki music by John Roussos Group de jour for dancing. Greek food (buffet) pastries, coffee, etc. \$3.00 members; \$4.00 non-members covers everything.

Conny and Marianne Taylor direct a Scandinavian dance workshop with Gordon Tracie, Saturday, December 21, a.m. & p.m. party at night with live music. All at Radcliffe College Gym.

The Royal Scottish Country Dance Society sponsor a party December 28, 1974 at the Cambridge YWCA. 8 - 11 p.m.





CARRIGNAN RECORDS AGAIN

by DANE LANKEN
in Montreal Gazette

The greatest folk fiddler in the world, Jean Carrignan of Montreal, has finally made a new record - for Philo Records Inc. of North Ferrisburg, Vermont.

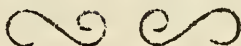
The album, Carrignan's first recordings in 10 years, contains 16 tunes, most not previously recorded, drawn from the fiddler's phenomenal repertoire of Irish, Scottish, Cape Breton and French Canadian fiddle music.

"We tried our best to make it good", said Carrignan with his characteristic reserve, "There's an awful lot of stuff on it. It's not easy to change from Scotland to Cape Breton to Quebec all within a few days."

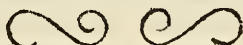
Indeed the record is good, not only as an example of extraordinary fiddle playing, but as a well-recorded document of musical styles and techniques that will probably not survive beyond Jean Carrignan. No one in the world today can play with the precision and flair of Carrignan; and as the fiddler himself sadly admits, no one is learning.

The record, entitled simply Jean Carrignan, was made at the Earth Audio Techniques Studio in Vermont, and produced by two of the partners in the studio, David Green and Phil Hresko. The studio is an old barn

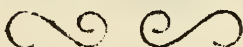
remodelled to accommodate a quarter-million dollars in 16-track equipment.



Green and Hresko have spent the last several years searching out neglected or little-known folk artists, and opening their studios doors to them. They recently recorded fiddler Louis Beaudoin, a former Burlington, Vt. policeman and now a radiator repair shop-owner, and it was through him that they found Carrignan - and also accordionist Phillippe Bruneau, a sometime accompanist to Carrignan.



"Carrignan is one of those virtuosos geniuses that we thought was being neglected," Hresko said. "It's really an honor for us to have him on our label. I would say that meeting him and Bruneau is one of the greatest things that ever happened to us. Just think, musicians that great living that close to us."



Green and Hresko have also spent time lately recording folk artists in Cape Breton and other parts of Canada, and as far afield as Scotland and Ireland. "We make a point of not imposing any 'studio sound' on the artists," Hresko said. "We treat the people we record as artists. We want to offer people a chance to learn about their music."



It was this approach that appealed to Carrignan, who, in conversation, cannot hide his disappointment that his own province and country have shown little appreciation of his staggering talent. He is regularly asked to play at formal federal government functions, for the Queen's visit or at the recent Prime Minister's gathering in Ottawa. But few, if any, efforts have been made to take advantage of his knowledge of folk styles and repertoire.

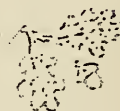
"I was once playing for the royalty in London," said Carrignan, "and afterwards the Lord Chancellor - he's the one giving orders to the Queen - came over to me and said, 'I heard you have to drive a taxi in Montreal.' "I said yes, and he said, 'Don't tell me you have to do that'."



Carrignan said that since making this new record in the U.S. he has had several offers from Canadian recording companies and even some interest from people at the Universite de Quebec. "Now they all want to know what this music is that I'm playing," Carrignan said. "They want to know about Quebec music, but they don't want to hear that a lot of it is brought over from Ireland and Scotland. The record companies have been calling me, too. But I told the people in Vermont, you don't have to worry. I will make another record with them, maybe two records, this summer. They did a lot of research for me for the last one, and they didn't charge me for it. No one in Canada did anything; they waited until the U.S. did."



The research Carrignan refers to makes up the excellent liner notes to the album. Hresko says they spent six months travelling and uncovering the origins, records and otherwise, of Carrignan's tunes - all of which the fiddler knows only by memory.



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The Archive of Folk Song in the Library of Congress was established in the Library's Music Division in 1928 with gifts from private sources. Supported since 1937 with Congressional appropriations, it has seen its collection grow from a nucleus of 286 recordings made by John A. Lomax to 25000 recordings containing over 150,000 individual titles which preserve authentic folklore and song from the United States and around the world. A documentary series of 66 recordings has been issued for public sale by the Library of Congress.

YEAR END CAMP

DEC. 27 - JAN. 1

KEENE STATE COLLEGE

WITH

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GORDON TRACIE - Scandinavian

RALPH PAGE - Contrabasso & Lancers Dances

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Camp starts with supper Friday Dec. 27. Ends with the noon meal Jan. 1, 1975. We will once again hold YEAR END CAMP in the Student Union Bldg. of Keene State College.

COST - \$67 for full session. Includes all meals, all classes, all snacks, parties and, of course, the unlimited supply of hot coffee & tea all day long. Part-timers accommodated and pro-rated.

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Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs, Convention programs. Don't throw them away. Send them to me. I collect them as part of a research project. ALSO, any old-time dance music for violin or full orchestration. Dance music only please. Send to:

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The Canadian Folk Dance Record Service carries full lines of "DANCE ISRAEL" LP: Also Bert Everett's book TRADITIONAL CANADIAN DANCES. Write for listings.

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SQUARE DANCE

ROD'S RIGHT AND LEFT

Music: Silver Lake Breakdown or other 32 measure tune
Opening: 32 measures ad lib

Measures

- 4 A Two head ladies chain to the right
Now take that lady and turn to the left
- 4 B Half right and left with the couple on the left
Now turn around and stand in place
- 4 C The new head ladies chain to the right
Take that lady and turn to the left
- 4 D Half right and left the couple on the left
Now turn around and you stand in place

Chorus:

- 8 ~~And pinhead a-def with the~~ the partners all
Back and take that corner girl
And promenade, go around the world.
- 8 (7 measures silent. On eighth count say "and
now on the heads").

Repeat figure for head coyple, then chorus as above, but this time keep silent for whole 8 measures of the promenade. Ad lib 32 measures for a middle break. Then repeat figure twice for the sides. Ad lib 32 measures for an ending.

This dance is from SQUARE DANCES FROM A YANKEE CALLERS CLUBCARD, by Rod Linnell & Louise Winston. It was one of Rod's favorites. Composed merely of ladies chain & right and left through it reads deceptively easy but do not be fooled - it can throw veteran dancers if it is done without a walk-through. It gives over-confident modern square dancers a new respect for New England style dancing.

CONTRA DANCE

KISS YOUR GRANNY

From the "Otsego, N.Y. 1808" manuscript

Couples 1, 4, 7, etc active. Do NOT cross over.

Top three ladies single file around the three men
(Led by #1 lady)

At the same time the three men balance (twice) and
circle three hands around

(Starting with left foot, the men take four pas-
de basque balance steps, to l, to r, to l, to r
then they join hands and circle 1 once around)

Top three men single file around the three ladies

At the same time the three ladies balance twice then
circle left once around

(These simultaneous figures are reverse of first
8 measures)

Leading couple down the center and back

Cast off one couple and circle 6 hands once around

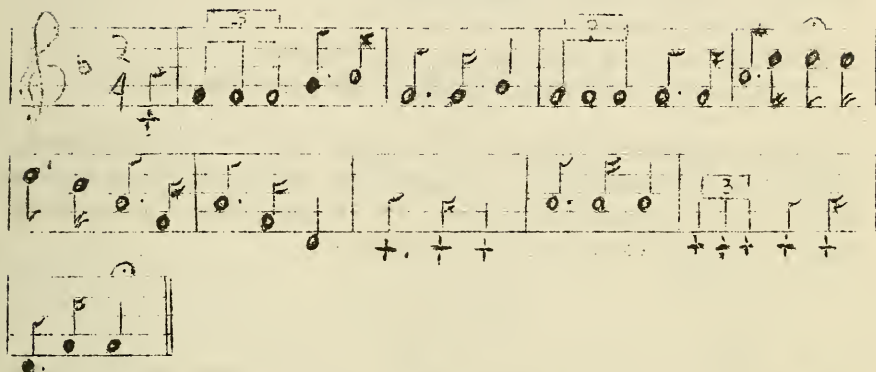
Repeat entire dance as many times as desired.

This was a popular dance in the 1790-1820 era. It is
found in many old dance manuscripts under varying names
but, always, there is the word "Granny" involved in the
title. Not at all difficult but it IS different!



FOLK SONG

TITTERY NAN



On Saturday night the wind blew west,
 Tittery Nan tum ta-ri-o,
 There was a husking in the east
 Fair-y-nay, To-ry-no, Nan tum ta-ri-o

And old Joe Dimsey, he was there
 Tittery Nam tum ta-ri-o
 He stole Josiah's tansy mare
 Fair-y-nay, To-ry-no, Tittery Nan tum ta-ri-o.

And old Josiah after him took,
 Tittery Nan tun ta-ri-o
 And caught him by the sounding brook,
 Fairy-nay, Tory-no, Tittery Nan tum ta-ri-o

And old Josiah to him said,
 Tittery Nan tun ta-ri-o
 "How came you for to steal my jade?"
 Fairy-nay, Tory-no, Tittery Nan tum ta-ri-o

"Ch rumty toodle, 'twasn't I,"

Tittery Nan tum ta-ri-o

"You damned old rascal, how you lie!"

Fairy-nay, Tory-no, Tittery Nan tum ta-ri-o.

So old Josiah threw him down,

Tittery Nan tum ta-ri-o,

And scrubbed his nose upon the ground,

Fairy-nay, Tory-no, Tittery Nan tum ta-ri-o.

"TITTERY NAN" is from "Folk Songs of Old New England, new edition (see book review). It was a popular and widely known ballad in Maine. It is probably founded on fact. Several versions are known.



The Barnard College Folk Dance Club, directed by Dave Henry, announces a weekend of "Sets, Circles, & Chains" weekend, January 31 - February 2, 1975 with the following leaders: Dick Crum, balkan; Eugene O'Donnell, Ireland; Ralph Page, Dances of New England; Marianne Taylor, Scotland & Wales. with music by the Urban Felicity orchestra for the Saturday night party. For further information write or call the Barnard Folk Dance Club, c/o CAO McIntosh, 117th St & Broadway, New York, N.Y. 10027. phone 673-4769 or 280-7750.

Don't forget the great YEAR END CAMP, December 27 to January 1 (noon meal), in Keene, N.H. at the Student Union Bldg, Keene State College, Keene, N.H. Directed by Ralph & Ada Page. Staff: Gordon Tracie, Scandinavian; Yves Moreau, Balkan & French-Canadian; Conny Taylor, General folk dances; Charlie Baldwin, New England squares; Ralph Page, contras & Lancers.

Christmas Folkdance in the Country, with Michael and Mary Ann Herman & the O'Donnell Family, December 20 - 25, 1974 at Green Acres in the Catskills. (Loch Sheldrake, N.Y.). Sounds like a nice way to spend Christmas.

THE LAWS

WE LIVE BY



MURPHY'S LAW: Nothing is as easy as it looks. It will take longer than you think. If anything can go wrong, it will.

GUMPERSON'S LAW: The contradictory of a welcome probability will assert itself whenever such an eventuality is likely to be most frustrating or the outcome of a given desired probability will be inverse to the degree of desirability.

RUDIN'S LAW: In a crisis that forces a choice to be made among alternative courses of action, most people will choose the worst one possible.

FINAGLE'S LAW: Once a job is fouled up, anything done to improve it makes it worse.

KELLY'S LAW: An executive will always return to work from lunch early if no one takes him.

CRANE'S LAW: There is no such thing as a free lunch.

SHANAHAN'S LAW: The length of a meeting rises with the square of the number of people present.

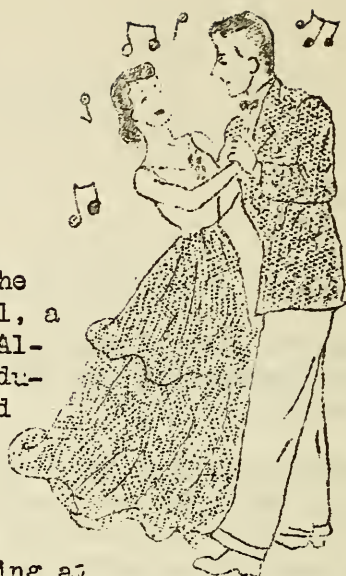
WEILER'S LAW: Nothing is impossible for the man who doesn't have to do it himself.

CHISHOLM'S LAW: Any time things appear to be going better, you have overlooked something.

ONLY

YESTERDAY

The following items are from the pages of the Cold River Journal, a weekly newspaper published in Alstead, N.H. for some 75 years during the 1800s & 1900s. We find these old-time dance items of interest.



3/16/99 Walpole:- A masquerade ball will be given Friday evening at the town hall. Weeden's orchestra will furnish music, and a prize will be awarded to the couple wearing the handsomest costumes, also to the couple wearing the homliest. Supper in the lower hall.

Charlestown:- the social event of the week is the costume party tomorrow evening (Friday) at the town hall, under the management of the Unitarian Aid Society. Good music, supper, and all the ingredients for an enjoyable occasion combine for this welcome mid-Lent diversion.

3/23/99 Walpole:- A large number were in attendance at the reception given Monday evening at the Hastings Memorial parish house by the Ladies Sewing Society to Mrs. Mary H. Hastings, in honor of her birthday which occurred the previous day. The double parlors and entrance hall presented a scene of beauty, a profusion of potted plants and cut flowers, including fragrant carnations and smilax being used in the decorations. . . an orchestra was stationed on the landing in the entrance hall during the early part of the evening and later played for dancing, which ended the evening's enjoyment.

4/6/99 Newport:- The town hall was well filled Monday evening when the Stovall Guards gave their military ball. The orchestra, Walker's Military, of Claremont, thirteen pieces occupied the stage which was very appropriately trimmed and rendered an excellent program of six numbers. Following the concert, the floor director, Capt. O.H. Chase, formed the grand march, which was led by Major Julius C. Timson and wife of Claremont. This was as large a grand march as probably ever was seen in the hall. Supper followed at the Phenix hotel and was largely attended. The elegant menu, which was served by Landlord Barker, appeased all feelings of hunger or fatigue, and the party was soon ready to continue the program.

4/13/99 Claremont:- The annual band fair which is being held in their new hall is proving a pleasant event, and is being well attended. The hall looks very attractive with its different booths, having various articles for sale. Dancing is enjoyed in Hibernian hall.

4/27/99 Alstead:- The second annual May concert and dance given by Anchor Lodge, No. 96, I.O.O.F. occurs on the evening of Tuesday, May 2. The Wahneta Orchestra of Hillsboro Bridge will furnish music. Concert from 8 till 9, dancing from 9 till 2 o'clock. Hot turkey supper at Hotel Alstead.

4/27/99 Walpole:- The safe return of Pay Director Edward Bellows U.S.N. to his home in Walpole from the Philippine Islands after service of a year and a half on U. S.S. Baltimore, including participation in the battle of Manila on May 1 and subsequent naval operations was celebrated by a public reception in the Hastings Memorial parish house on Friday evening . . . a large gathering of relatives, friends and citizens was present . . . after the company had been successfully introduced and general conversation had been enjoyed for a time, the dancing hall was resorted to and dancing enjoyed by the younger people while the elders took the part of spectators. Simple refreshments were served in the parlors.

Charlestown:- One of the pleasantest dances of their series was given by the Odd Fellows at their hall last Friday evening. A lively executed cake-walk forming a portion of the dancing program.

Claremont:- There has been a good sale of tickets for the May party to be given by the Murray Society next Tuesday evening at the town hall. The drill by the Major Trickery Guards is a new feature of this annual dance, and a great deal of interest in it is manifest.

5/4/99 Alstead:- The May ball on Tuesday evening under the auspices of Anchor Lodge, I.O.O.F. drew together a most pleasant and choice company of some fifty couples. The music by an orchestra from Hillsboro Bridge was indeed fine and the opening concert in the early evening was greatly enjoyed by a large number who did not remain for the dance, and each and all expressed themselves as delighted with each selection.

Walpole:- The bas-relief of "The Singing Children" will be unveiled this Thursday evening at the Hastings Memorial parish house. . . light refreshments will be served and good music for dancing from 9 to 12. Admission entertainment 15 cents; dancing 25 cents; all are cordially invited.

Charlestown:- The Old Maids Convention as produced Monday evening by Charlestown Grange Dramatic Club was the best entertainment by local talent given here for many years. The play is all that is claimed for it, and every member of the cast acquitted themselves with credit. The costumes of the period of 1830 were remarkable for their richness of texture and ornamentation, while a large sum of money was represented in rare laces, antique jewelry, shell combs, etc. . . . The dance following the stage performance was equally successful and enjoyable, and notwithstanding the rain both were accorded most liberal patronage.

Claremont:- Popular as the event always is, this year's

May party by the Murray Society achieved unusual success. The attendance has rarely been greater, and the entertainment provided never better. The music by Walker's orchestra was much enjoyed, and the number dancing was very large.

5/18/99 Charlestown:- A social entertainment at the Odd Fellows hall Friday evening, May 19, will include music dancing, and something good to eat.

6/8/99 Langdon:- A dance was held at J.W. Leach's on the evening of Memorial Day, and some present report it as not a very dignified affair.

Unity:- About seventy spent a very pleasant time at Mr. Willard Putham's last Wednesday evening. Card playing and dancing were enjoyed; ice cream and cake served.

6/22/99 Cornish:- The social dance for the benefit of Wm. J. Huggins and family was held at the pleasant residence of E.C. Bailey, Claremont, Wednesday evening, June 14. Good music was furnished by Messrs Straw, French, Andrews and Huntley, assisted by Mrs. J.T. White at the organ. Ice cream and cake were served at 12 o'clock by efficient waiters. Much credit is due Mr. Bailey and family for their generous hospitality, and the untiring efforts of the floor managers, H.E. Spencer and Frank Packard. All made the party a success.

The last social party for the season was held at Hillian hall, Friday evening the 16th, and was largely attended, about 60 couples being present. Herbert Bailey from Claremont and partner led the grand march. An orchestra from Claremont furnished the music, and all report fine music and a good time.

Claremont:- There will be a social dance at E.C. Bailey's new barn Wednesday evening, June 28. The Claremont orchestra will furnish music. Dancing will begin at 8 sharp and continue until 12 o'clock. Supper will be served at 12 o'clock. Barges will leave the village about 7:30 and 9 o'clock. All come and enjoy a good time.



Book & Record Reviews

FOLK SONGS OF OLD NEW ENGLAND. Collected & edited by Elise Hubbard Linscott. The Shoe String Press, Inc. Arch on Books. \$12.00.

This is a new re-issue of a standard work first published in 1939. 344 pp in all and they include words and music for some 27 singing games we used to play at recess time in grammar school, as well as directions and music for 34 contra dances and quadrilles; words and music for 17 sea chanteys; 64 ballads and songs once widely sung all over New England. A most worthwhile book.

THE RENAISSANCE GUITAR. an illustrated anthology of guitar music with some historical notes selected and transcribed by Frederick Noad. Ariel Music Publications, Inc. New York. \$6.95.

The music covers three centuries of composers for the guitar and lute family, from the first printed works of Luis Milan in 1536, gives an historical and musical insight into guitar music. A fine book for students of the classical-style guitar.

ABE & MALKA'S 100 GUITAR ACCOMPANIMENT PATTERNS. Amsco Music Publishing Co. New York. \$6.95 including record.

This is a worthwhile guide to accompanying in every sty-

le imaginable. In standard music notation, guitar tablature, plus a new easy-to-read coded system, as well as a strum index for over one thousand songs. You can't go wrong in buying this book.

CLAWHAMMER BANJO by Miles Krassen. Oak Publications, New York. \$4.95 with record.

Yeah man! For you 5-string banjo lovers, this is THE book for you! Some excellent notes on Southern Appalachian Dance Music; Banjos. The Elements of Clawhammer Technique. The author knows what he writes about.

REV. GARY DAVIS/BLUES GUITAR. by Stefan Grossman. Oak Publications. New York. \$4.95.

This is the fourth volume of the Country Blues Series. If you like the Blues, either to sing or to play, this book will be a valuable addition to your library. Some fine historical notes are included in the opening chapter concerning the almost legendary Rev. Gary Davis.

IRISH TRADITIONAL FIDDLE MUSIC. by Randy Miller and Jack Perron. Box 16, South Acworth, N.H.

This is a collection of 68 tunes transcribed from the recordings of Michael Coleman, Martin Byrnes, Andy McGann and others. Randy and Jack, by the way are two of the many great young fiddlers who are making a name for themselves in New England and making live music once more what it was in the not too distant past.

CONTRA DANCES. Canterbury Orchestra. Published by the Country Dance and Song Society of America. New York. 45 rpm. \$2.00

An excellent record for contra dancing. Highly recommended.

MASTER COLLECTOR SERIES. Paddy Carty & Mick O'Connor playing Reels & Some Jigs, Galway Style. \$7.00. Purchase from Daniel Michael Collins, 1375 Crosby Avenue, Bronx, N.Y. 10461.

This is a superb collection of tunes from Galway played by Paddy Carty, flute, Mick O'Connor banjo. This LP is for listening. Unless you are a devotee of the flute you will enjoy this more by hearing it 3 or 4 tunes at a time. An excellent addition to your library.

POLISH FOLK DANCES FROM SILESIA.

Played by the Folk Dance Band of J. Marcinkowa's Cie-szyn Ensemble. Director W. Rakowski. Nine Silesian dances on this LP. Collected in Poland by Ada and Jas Dzie-wanowski.

Beautiful music, superbly played. Another worthy addition to your folk library.



The more vociferous a minority, the smaller its number. The typical fisherman is long on optimism and short on memory.

Some folks are given credit for being self-made when they're only growing old.

A minor operation is one that someone else had.

The pedestrian might soon be added to the list of endangered species.

If you desire to be heard, just whisper.

Never put off until tomorrow something that somebody else will do for you today.

It's easy to tell when you've got a bargain - it doesn't fit!



Things You May Not Have Known



The custom of kissing under the mistletoe has its origin in an old Scandinavian myth about Freya, the goddess of love and beauty.

Mistletoe was once considered a healing herb; and wearing it hung around the neck was believed to ward off disease.

December - the winter solstice - has always been a festive time. In ancient Rome, December 17 marked the start of the week-long Saturnalia, a time of festivities in which people gave presents, lighted candles, and adorned their houses with greens.

The Twelve Days of Christmas are a carry-over from Roman times; the festivities of Saturnalia were followed by Twelve Holy Days, which ended on January 1, called the Calends of January.

In Spain, tradition has it that children's gifts are left by the Wise Men, passing through on their way to Bethlehem. Youngsters leave their shoes on the window sills, filled with straw for the Magi's horses; next morning, the straw has been replaced with toys and sweets.

In Ireland the church candles lighted on Christmas Day may be snuffed only by someone whose name is Mary.

Children in Holland and Belgium get their Christmas gifts on December 6, which is St. Nicholas Day.

Decorations of greenery at Christmas were forbidden by the early church fathers, because of its association with Roman customs. It wasn't until the 16th century that greenery began to be used.

The Christmas tree came to England when Queen Victoria married Prince Albert. The Prince brought the custom with him from his native Germany.

Christmas carols were banned by the Puritans in 17th century England. But for 200 years, many carols were kept alive by country people, and finally rediscovered in the 19th century.

Polish children receive their gifts not from Santa but from Mother Star, who wears a long white dress and veil, and her companion Father Star.

In 1644 under Oliver Cromwell's regime, the observance of Christmas was forbidden by an act of Parliament.

The Pennsylvania Dutch name for Santa Claus is - Belz nickel.

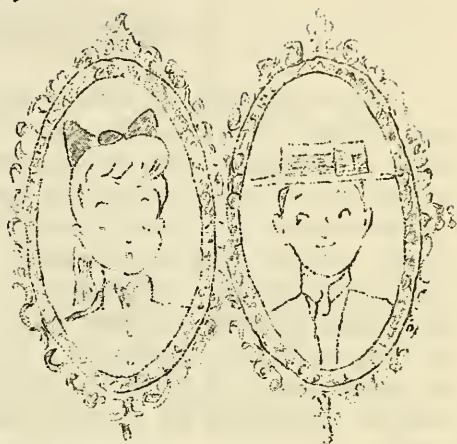
In Puerto Rico, children at Christmas put boxes on the roof - instead of hanging stockings.

In the Philippines Christmas is known as Santo Nino and children sing carols and parade through the streets behind a band.

Christmas Seals originated in Copenhagen, Denmark, in 1904. It was the idea of a postal clerk named Holboell, who dreamed them up as a benefit for a children's hospital.



PAINLESS FOLKLORE



DANCE IN THE BIBLE

A quick survey of the Bible reveals several affirmative statements on Dance as related to the worship of our Lord:

1 Sam. 18:6. 2 Sam. 6:14. Psalms 149:3.
150:4. 30:11. Mat. 11:17. Luke 7:32.

When it comes to dancing as worship of the golden calf or for destructive purposes, refer to:

Ex. 32:19. Isa. 13:21. Mat. 14:6. Mark 6:22.

Thanks to Kirby Todd's "Folk Valley News".

IMPROBABLE THINGS YOU KEEP HEARING ABOUT!

Wearing your heart on your sleeve, breathing down someone's neck, throwing caution to the winds and popping the question. Having a tiger by the tail, hitting the spot, and stewing in your own juice.

Fishing for a compliment, doubling in brass and being bright-eyed and bushy-tailed. Giving someone a fair shake, borrowing trouble, having two left feet and chewing the rag. Pouring out your heart, playing possum, having butter fingers and pushing your luck.

METRIC MANOEUVERS

Most Mainers probably have no serious objection to the efforts of Commissioner James O'Keefe or the Department of Commerce and Industry to interest certain manufacturers in converting to the metric system of weights and measures if it will help sell more Maine-made products abroad. But we suspect it will be a long while before traditional arithmetic is abandoned in the State of Maine. Meters, liters and grams may have their place in international commerce, but their introduction into the Maine way of life within the near future seems about as unlikely as harvesting sweet corn atop Mt. Katahdin.

What new metric calculation, for instance, would replace the long-established "heaping hodful" of clams, a "good pack" of peas, or a "firkin" of flour? And how would a lobsterman get the hang of rigging his traps with meters instead of fathoms of pot warp, let alone being sure the lobsters he catches "go the measure"?

Also, imagine the perplexity of the housewife in the kitchen. She might get used to remembering that it takes five millimeters to make a teaspoonful. Yet it's doubtful she'll ever find a metric substitute for a "dollop", a "dite", or a "smidgin".

Think, too, of the havoc that would be raised in woods industries. The International Scale for determining the amount of board feet of lumber would become an outmoded relic, about as useful as an old yardstick for stirring paint. Can't you hear the comments of the Maine carpenter who has to throw away his familiar pocket rule and buy another?

Worse still, no property owner would be sure of the metes and bounds of his property without a resurvey. All the old deeds based on so many rods to a stake and stones, containing so many acres "more or less", would

have to be rewritten in meters and hectares. Has Mr. O'Keefe given thought to what to do with the "more or less"?

DO YOU REMEMBER?

When at a country dance a lady's celluloid bustle exploded and she was accused of carrying concealed weapons?
When company was expected for dinner you scoured the steel knives with brick dust?
When the police used "dark lanterns" which burned sperm oil?

When a juvenile delinquent was a kid who owed a dime on an overdue library book?

When you took your own container to the corner saloon and taking out a "pint of light - and not too much collar"?

"Pink Pills for Pale People", "Swamp Root Oil", "White Beaver's Cough Cream", "Jayne's Sensitive Pills", "No-To-Bac", and "Bosche's German Syrup"?

When baby wagons and go-carts were fitted with parasol tops?

When you thought that perhaps medicated fume baths would be good for you?

When in the good old summer time, a card writer would now and then set up business under a sidewalk awning?

When fish peddlers blew horns which sounded just like what they've got on automobiles now?

When you believed that the higher your standing collar, the higher your rating as a gentleman?

When you never had ice cream except on very special occasions?

Do you remember? Really, it wasn't so very long ago!

BODY LANGUAGE

Ever notice how so many parts of the body have found their way into our slang? To wit: A nervy person has cheek, and a gossip noses about. You can put the finger on a guilty person or someone can put the arm on you for a loan. You can beckon trouble by sticking your neck out, or rid yourself of sins by getting them off your chest. You can be up to your elbows in work and put your shoulder to the wheel to get a job done.

You can foot the bill even if it is hard to stomach. A fact is something you can get your teeth into. A tough break can be taken on the chin, and you may wind up being brow-beated. You can bend an elbow at your favorite pub listening to some guy talk off the top of his head, and when you get home you will probably be scalped by your wife. In conclusion, if this doesn't make much sense, don't take it to heart.

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TONGUE TRIPPERS

We dare you to read any of these lines perfectly three times in succession!

1. I sniff shop snuff; you sniff shop snuff.
2. A bloke's back brake block broke.
3. A school coal scuttle; a scuttle of school coal.
4. The short sort sheet straight through.
5. I chased a big black pug pup up Upper Tupper street.
6. Chop shops stock chops.
7. Wasps whicked briskly from Willie's wasp swatter.
8. Six Scotchmen picked up six thick thistle sticks.
9. Rubber buggy bumper.
10. The sixth sick sheik's sixth sheep's sick.

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TAVERN RULES

A sign hung in an eighteenth century hostelry in New York City read:

Fourpence a night for Bed
 Sixpence with supper.
 No more than Five to Sleep in One
 Bed, No Boot to be Worn in Bed
 Organgrinders to Sleep in
 Wash House
 No Dogs allowed Upstairs.
 No Beer Drinking Allowed in the
 Kitchen.
 No Razor Grinders or Tinkers
 Taken in.

The sky is dull and cheerless,
 The clouds are black and many;
 The day looks like a dismal flop,
 And I'm not helping any!

In spite of what the economists say,
 In this time of inflation and strife,
 My pay goes as far as ever today -
 That is - from me to my wife.

There was a lad who joined the Navy to see the world -
 and spent 3 years in a submarine!
 Folks who live within their income are trying to mess
 up prosperity.
 The trouble with having a doctor who doesn't make house
 calls is you have to be in pretty good health to find
 out how sick you are.

To get maximum attention it's hard to beat a good big
 mistake!
 A gentleman remembers a lady's birthday, but not her
 age.

Snow Storms

Meant

Isolation



When even in these days of rapid transit and great machines for removing snow, a heavy fall can seriously impede travel, imagine what a deep snowfall meant to our early forbears in the colonial settlements. There were not many houses, and these as a rule were widely scattered.

The roads to the surrounding communities were through the woods and were uneven and rutted.

The snow settled down in a big storm, it put a formidable barrier between each community. It isolated each. All communications with the outside world came to a silent end. The rude paths and roads long remained piled with drifts. The colonists were left to themselves "with wild animals and wild men, in a wild wood; with no promise of any visitor before spring, except the wind and the storm."

For such reasons as this, it was imperative that the pioneers should make sure and early preparations for a coming winter. They had to build their cabins to make them snug, to make all possible improvements, to provide shelter and provender for their livestock, also - well before chill fall winds and blustery nights arriv-

ed to warn of impending winter. And part of this preparation included being sure to have plenty of firewood cut and near at hand, for the open fireplaces were enormous devourers of wood, and much of the heat from the fires went up the spacious chimneys.

A GREAT ARMADA

On December 1, 1876, after being detained at Vineyard Haven several days on account of foul weather, a fleet of two hundred and twenty-five vessels of all kinds and sizes upped their anchors and squared away for their several destinations. What a sight they must have made! What a busy scene, as one craft after another, hoisting sails and nosing out to sea, dotted the waters as the another Great Armada were there. Nowhere today could such a sight be duplicated.

MACKEREL SKY

The beautiful sky-cloud formation which is composed of thousands of small clouds, slightly overlapping, and very high up, is often called a "mackerel sky" from its fancied pattern-resemblance to scales on the back of the mackerel. Weather experts call these clouds cirrocumuli or alto cumuli. Many persons believe that they presage rain, though they are also seen at times following a storm. They are most beautiful when the rising or setting sun scatters its bright light among them and transforms them from gray and white to red, pink, and gold.

When cumulous clouds descend low and look like billowy heaps of absorbent cotton, they are called woolpacks.



Holiday

Food



To many New Englanders it wasn't Christmas without one or both of the following drinks. So here they are. The Hot Buttered Rum is a potent drink, but Syllabub is so mild that even children were allowed to try it.

HOT BUTTERED RUM

- 1 teaspoon confectioners sugar
- $\frac{3}{4}$ cup boiling water
- $\frac{1}{4}$ cup dark rum
- 1 tablespoon butter
- Freshly grated nutmeg

Warm a heavy tumbler. Combine sugar, boiling water, rum and butter, and stir until well mixed. Serve immediately with nut meg on top.

SYLLABUB

- 2 cups white wine
- 5 tablespoons grated lemon rind
- $\frac{1}{3}$ cup lemon juice
- $1\frac{1}{2}$ cups sugar
- 3 cups milk
- 2 cups light cream
- 4 egg whites

Nutmeg Combine wine, lemon rind and juice,
 Stir in 1 cup of the sugar and let

stand until sugar dissolves. Combine milk, cream and wine mixture and beat with rotary beater until frothy. Beat egg whites until stiff and remaining $\frac{1}{2}$ cup sugar,

a little at a time, beating constantly until whites stand in peaks. Pour wine picture into punch bowl, top it with puffs of egg white, and sprinkle whites with nutmeg. Makes 16 punch cups.

The night before Christmas is the last fast of Advent, and traditionally one abstains from meat and eats fish. A simple supper of oyster stew with plain crackers, or hot bread, some fresh fruit and a Christmas cookie is easy to fix and does wonders in reviving the weariest of Santa's helpers. The trick in making a wonderful oyster stew is in not overcooking them. Heat only until their edges start to curl.

OYSTER STEW

$\frac{1}{4}$ cup butter	$\frac{1}{8}$ teaspoon freshly ground
1 pint shelled oysters with liquor	black pepper or
$1\frac{1}{2}$ cups milk	paprika
$\frac{1}{2}$ cup light cream	1 teaspoon Worcestershire
$\frac{1}{2}$ teaspoon salt	sauce (optional)
	2 tablespoons chopped parsley (optional)

In the top of a double boiler over boiling water, place the butter, oysters with their liquor, milk cream, salt and pepper or paprika. When the oysters float, the butter has melted and the milk and cream are hot, add two tablespoons chopped parsley if desired. Serve hot. Note a richer stew may be made by increasing the cream to 1 cup and decreasing the milk by $\frac{1}{2}$ cup. Care should be taken not to overcook the oysters. Serves four.

FINNISH CRANBERRIES

Here's an easy dessert popular with our Finnish neighbors. They call it Laapa Puuro.

2 cups cranberries	1 cup sugar
3 cups water	$\frac{1}{3}$ cup quick-cooking Cream
	of Wheat

Boil the cranberries and water rapidly until berries pop open. Rub through a sieve and return to pan. Add sugar and bring to a boil. Slowly sprinkle in Cream of Wheat, stirring constantly while mixture thickens. Cook over low heat about five minutes more, stirring occasionally. Cool; then beat with electric mixer about five or so minutes. Chill thoroughly. Serve with light cream or milk.

KITCHEN SNOOPING

To peel an orange or grapefruit easily. Pour boiling water over it or let it stand in a bowl of hot water for one minute and the peel comes off easily.

The most economical turkey to buy is the largest one your family can use. The bigger the bird the more meat in proportion to bone.

No sugar? Don't let that keep you out of the kitchen! Use honey in baking cakes and cookies and they will stay moist, and fudge-creamy smooth. Use $\frac{1}{2}$ - $\frac{1}{4}$ cup of honey for each 1 cup of sugar in the recipe, depending on its sweetness. Then reduce the liquid $\frac{1}{4}$ cup for each 1 cup of honey used.

For foods that require long cooking it is more economical to use the oven than a burner on top of the stove. Crush saltines into cream-style corn, mix with beaten eggs, then shape and fry as corn fritters.

Finely chopped candied ginger adds taste to any chicken specialties you are preparing.

Two tablespoons of any dry red wine added to waffle batter gives it a delicious flavor.

Use a little club soda in your meatballs or hamburgers to make them light and fluffy.

Sprinkle a few drops of lemon juice on fried bacon for an added flavor.



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The Library of Congress, as part of its program to celebrate the Bicentennial of American Independence, will issue an anthology of American folk music on 15 long-playing records. The project is supported by a grant from the Federal endowment for the Arts, a Federal agency

January 24-26 Syracuse University Folk Dancers sponsor Moshikb in a workshop at the Syracuse University Womens Building. Cragge is \$10.00 for entire weekend. Sleeping bag space is available by contacting Guy Roe, 901 South St. Syracuse, N.Y. Apt. B-6, 13302.

The Royal Scottish Country Dance Society sponsor a party December 28, 1974 at Cambridge YWCA. 8 - 11 p.m.

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